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# *The* ART NEWS

VOL. XXX

NEW YORK, AUGUST 13, 1932

NO. 39 MONTHLY



"LADY FRANCIS DOUGLAS"

JOHN HOPPNER

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, AUGUST 13, 1932

## Fischer Gallery In Lucerne to Hold Fine Sales

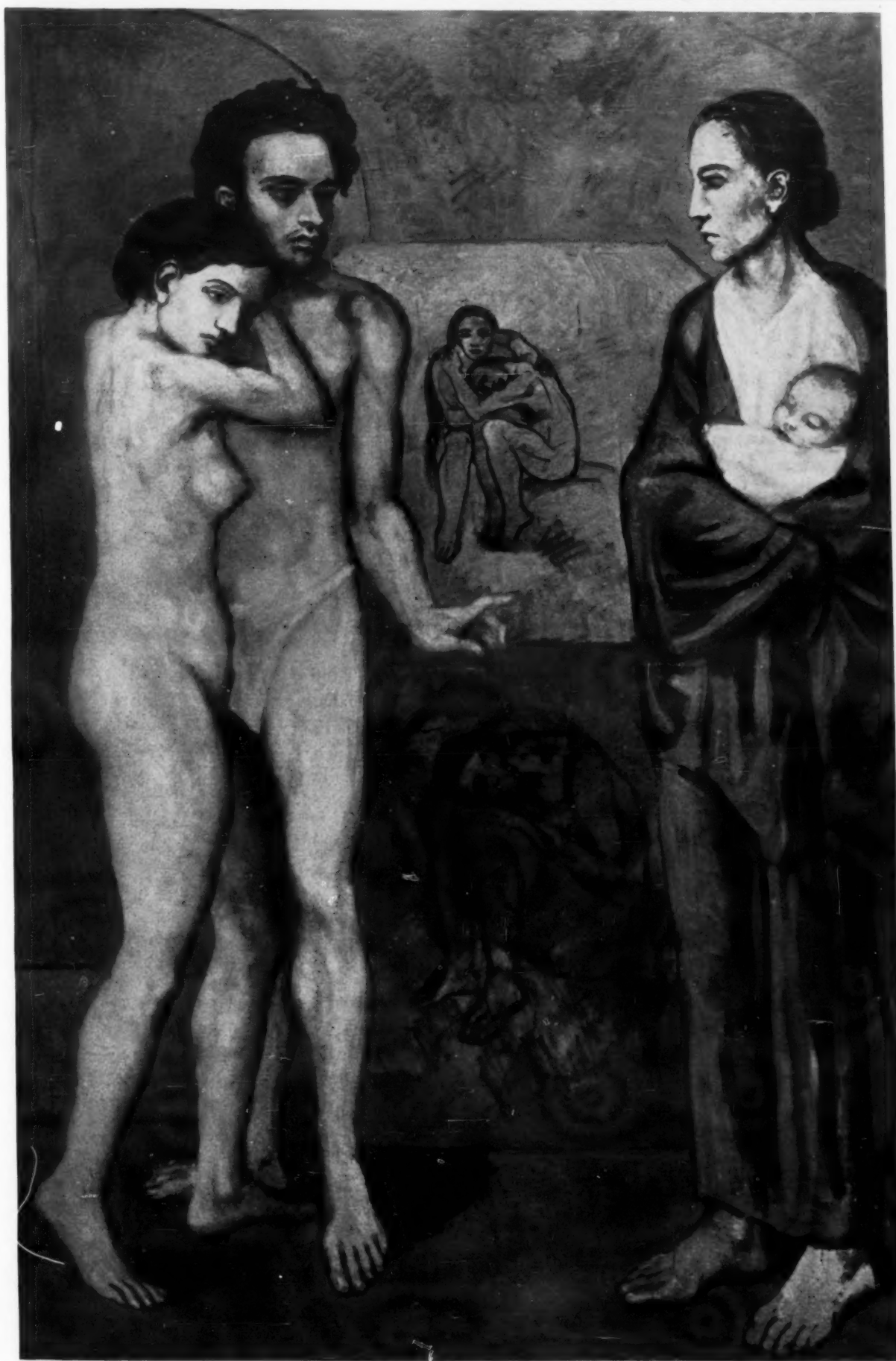
**Late August Dispersal of the  
Burgers Collection and Sale  
of Erbach Armor in Sep-  
tember Both Notable Events.**

LUCERNE.—Some notable art offerings are included in two sales to be held at the Fischer Galleries in Lucerne on August 25-26 and on September 6-7, respectively. The first of these, comprising the collection of the late Dr. F. Burgers from Castle Malagny on Lake Geneva, includes in addition to a large group of paintings, fine antique furniture, tapestries, sculpture, rugs and objects of art. The second, features a fine selection of famous and frequently published collectors' pieces from the armory of Erbach Castle, as well as weapons formerly in the possession of a Bavarian nobleman. Furthermore, there are furniture, paintings, Oriental rugs and Roman and Gothic antiquities, consigned by Swiss and foreign amateurs.

Some interesting old masters of the Flemish, German, Italian and other schools are to be found among the paintings of the Burgers dispersal, the school of the Netherlands being especially well represented. Notable among the works of the earlier period is a portrait, probably of Elizabeth of Austria, given by August L. Mayer to Lucas de Heere; a "Madonna and Child," considered by Friedlander as a characteristic composition by Adriaen Isenbrandt; and the "Portrait of Emperor Carl V" dated by this same authority at about 1520 and considered by him as probably from the brush of the Master of the Legend of St. Magdalene. An "Adoration of the Kings," of about 1490 is deemed as especially important by Friedlander on account of its relation to Hugo van der Goes, of whom the types and general movement of the composition are reminiscent. Outstanding among the works of the later period, is the "Portrait of a Woman" by Van Dyck, done during his English period. In addition to paintings by Van Orley, Teniers, van de Velde, Verelst, Martin van Cleve, van Alost and other Netherlandish artists, there is an "Annunciation" from the circle of Roger van der Weyden, notable for the delicate treatment of the faces and hands.

In the Italian group, we may mention especially a "Madonna and Child" by Cigognata, certified by Dr. van Marle, and the painting of a martyr by Fiorenzo di Lorenzo, formerly in the Nemes collection, and accompanied by the authentication of Dr. Gronau. Besides works of the Umbrian, Sienese and Florentine schools, there are examples by Marieschi, Moroni, Piazza da Lodi, Martino di Battista, Tiepolo and other masters of both the early and later periods. A panel on a gold ground, depicting St. Catherine and St. Elizabeth is characterized by the late Dr. Bode as a "good, sympathetic work of a late XIVth century Florentine master, who might well be Agnolo Gaddi."

(Continued on page 4)



"LA VIE" (1903)

This exceptionally fine canvas of the "blue period" from the private collection of Etienne Bignou, was one of the most admired works in the great Picasso retrospective, held at the Galeries Georges Petit.

By PICASSO

## ENGLISH ART IN HAMBURG EXHIBIT

HAMBURG.—Great interest has been aroused by the exhibition of modern English painting and sculpture selected for exhibition in Germany by Dr. Hildebrand Gurlitt of the Kunstverein. The showing, which constitutes the first English art exhibition held in Germany since the war, includes the work of about twenty artists of the more progressive camps. Works by Hanley Spencer, Edward Wadsworth, Ben Nicholson, Henry Moore, William Roberts, Paul Nash, Maurice Lambert, Duncan Grant and the late Christopher Wood are features of the exhibit which will later be taken to Berlin.

## Italy Buys Great Work by Giorgione From Giovanelli

ROME.—Reports from Rome reveal that Giorgione's famous "The Tempest" has been acquired by the Italian state for the sum of 5,000,000 lire. This work, from the collection of Prince Giovanelli, was included in the great exhibition of Italian art held two years ago in London. Many foreign offers for this famous masterpiece, ranging from £300,000 to £700,000, are reputed to have been made since 1927. However, since the painting was on the list of national treasures, which could not leave Italy, Prince Giovanelli was forced to refuse all offers from abroad.

## ANDREWS BEQUEST TOTALS \$537,769

An accounting approved early in August by Surrogate James A. Foley shows that the Metropolitan Museum of Art has received \$537,769 as the residuary legatee under the will of Gwynne M. Andrews, retired lawyer and art connoisseur, who died on Aug. 10, 1930. At the time of his death the *New York Times* reports that the bequest was estimated to be worth \$350,000.

In his will the testator directed the museum to use the income of the bequest "from time to time in buying pictures of the Italian schools, the pictures to be known as purchased by the Gwynne M. Andrews Fund."

Mr. Andrews also left the museum a valuable collection of antiques.

## Chicago Exhibit Forms a Survey Of American Art

**One Hundred and Fifty Years of  
Painting Covered by Fine  
Summer Exhibit at the Art  
Institute of Chicago.**

CHICAGO.—A timely exhibition entitled "A Survey of American Art" and showing the work of representative painters of this country for the past one hundred and fifty years, has just been opened at the Art Institute, to be continued until October 9. Thirty-one painters are represented with an equal number of canvases. Of these important canvases, all of which are of museum quality, only seven are of foreign subjects.

John Singleton Copley, one of our most brilliant early Americans, is the author of the full length portrait of Brass Crosby, Lord Mayor of London. Rockwell Kent, one of the most vigorous, original and modern contemporary painters left the United States to paint a picture that he had long envisioned, but he journeyed to an American possession to paint it—the far northland. This canvas, entitled "Alaska," contains in its cold color and massive design practically the whole story of this mysterious country. Maurice Sterne in his "Two Girls Going to Market" has given us a scene in the island of Bali. It is a small canvas, painted with a dark brown and dark green-gray palette, but filled with the spirit of indolent life in the hot tropics.

John Singer Sargent has portrayed Mrs. Dyer, wife of John Gifford Dyer, in one of the really great inspirational moments of his career. It was painted in Venice in 1880. Everett Shinn's splendid canvas of the "London Hippodrome" is a typical English scene observed through the eyes of an American, alive to the dramatic values of color at night. "The Toning of the Bell" by Walter Shirlaw is also typical of a scene abroad, for we see an old smith's shop of foreign construction, and in it a huge bronze bell. The seventh painting done in Europe is by Whistler and it is a scene in his own studio, with a sketchy portrait of himself at his easel.

With the exception of the above seven paintings, all the other twenty-four works in this showing depict the American scene. Among the marines we find Winslow Homer's stirring scene on the Atlantic coast, "Watching the Breakers"; George Bellows' "Summer Breeze," and Bryson Burrough's soft-toned "Fisherman" which has something of a mural effect. The exhibition is especially rich in interesting figure compositions, of which we may mention especially George Fuller's lovely American girl, posed as "Psyche"; Mary Cassatt's "The Toilet," a much admired group showing a mother bathing her little daughter, and Thomas Eakin's masterfully realized study of a man playing the violin, entitled "Music." Especially decorative among the nudes is Frieske's high keyed figure painting called "On the Bank," while among the portrayals of children we have Frank Benson's charming interior with a girl reading

(Continued on page 11)



## Fischer Gallery In Lucerne to Hold Fine Sales

(Continued from page 3)

Of the German school, we find a XIVth century madonna by a Bohemian artist, authenticated by Dr. Baldass of Vienna, and a pair of portraits by H. Foelix. These latter works were formerly in the Germanic National Museum in Nuremberg and were included in the large "Cranach to Dix" exhibition held in Bad Hamburg in 1931.

Four paintings of the French group include a "Portrait of the Duke of Lothringen" by Rigaud and "The Portrait of a Girl" by Vigee Lebrun. By Beechey, there is the portrayal of a young girl, while Spanish art is represented by a pair of XVth century panels and the sketches for two murals by Velasquez, the latter accompanied by a certificate and detailed description by Professor Hermann Voss of Berlin.

In the group of modern French paintings three Courbets appear—"Les Rochers pres Ornans," "Marine" and "Woodcutters," as well as a Thames subject by Monet, a 1907 landscape by Pissarro, a flower still life by Renoir and a vibrant river scene by Sisley. By the popular Munich artist, Trübner, is a painting of a group of young marksmen.

Among the antique furniture in the Burgers collection, there is an interesting selection of Italian Renaissance pieces, including specimens of Florentine, Northern Italian and Venetian workmanship. Dating from the XVIth and XVIIth centuries are a number of finely carved French, Swiss and Dutch pieces. Turning to the Louis XV and XVI examples, one finds some especially choice collectors' items in the pieces bearing the stamps of well known makers, as well as charming clocks and mirrors dating from this same era. Many of the handsome chairs, commodes and salon suites covered in tapestry and needlework, came from Edouard Jonas of Paris.

A series of some twenty-five sculptures numbers a terra cotta group ascribed by Bode to Giovanni dei Bardi; a relief by Bartholomew Bellano of the Paduan, XVth century school and a signed and dated group of nymphs in marble, by Jacques Edme Dumont, combining the grace of the rococo with classic purity of form. Richly representative of German craftsmanship in a variety of centers during the XVth and XVIth centuries are a series of religious subjects, while a few Spanish and Italian carvings also appear. Among the Greek and Roman marbles, a life size head dating from the period of Praxiteles will undoubtedly arouse spirited bidding; two other pieces in this category came from the collection of the painter, von Kaulbach.

Some very choice tapestries are a further feature of the auction. Especially noteworthy are a series of four Gothic weaves made in Brussels, about 1495, and depicting scenes from the story of Esther, Queen Vashti and King Ahasuerus. These come from the same atelier as the dated specimens with the arms of the Holzschuher in the Germanic Museum in Nuremberg. Another Brussels hanging, representing Odysseus and Circe, is dated by Dr. Falke about 1535, while an Alsace XVth century tapestry after Dürer, acquired from Bernheimer of Munich, was described and illustrated by Dr. Falke in a 1928 issue of *The Pantheon*. Other offerings in this category include some interesting Flemish pieces of the XVIth and XVIIth centuries, and among the Brussels examples, several which are signed. Of the XVIIIth century, there is a beautiful French weave in the style of Watteau, secured from Edouard Jonas of Paris.

Another feature of the Burgers collection is the series of Swiss and German stained glass panels, the majority of them dating from the XVIth and XVIIth centuries. In addition to some charming peasant examples, there are armorial and figural compositions, many of them with inscriptions and dates.

In the group of Egyptian antiquities which follows the stained glass collection, one finds a number of prehistoric vessels in porphyry and stone together with sculptures dating from the IIInd to the XXVth dynasty. Outstanding are the large XIIth dynasty figure of a young king in the form of Horus, the highly expressive head of



MARQUETRY COMMODE

FRENCH, LOUIS XV PERIOD

*This exquisite piece, signed with the initials "J M B" will appear in the sale of art from the Burgers estate to be held at the Fischer Gallery in Lucerne on August 25 and 26.*

a ruler, dating from circa 600 B. C. and the figure of a priest holding the triad, a work of the XXIIInd dynasty. Among the bronzes, which range from the XIXth to the XXVth dynasty, there are some especially fine things, such as the representation of high official, a unique and highly expressive figure of a negro offering a seal ring and a rare XXVth dynasty figure of a man with a jug. Among the animal representations, beautifully modelled bronzes are to be found.

Many Tang figures of men and animals appear in the Chinese group, as well as Sung, Tang and Ming vases and bowls and bronze Buddha heads and figures of these same eras. A standing Ming Buddha came from the Nemes collection.

The collection of Siamese and Khmer sculptures which are offered at the same time with the Burgers collection, comprise one hundred and fifty choice figures and heads, which were recently on exhibition in various Swiss museums. A life size head of the Buddha, dating probably from the XIVth century; a typical head of this same divinity of the XVIth century Ayuthia period and a rare drum decorated with geometrical ornaments—are but three of the important items in this fine group.

Besides a large group of Kuba Cabistans, the rugs include three late XVIIIth century Aubussons, a Persian animal carpet and a Serabend rug of the XVIth century.

Also to be noted are a small group of Rhages and other Persian pottery; Greek vases (including a fine lekythos with battle scene, a hydra with black ground and a large Greek amphora); Italian majolicas of the XVIIth century, a few textiles, various small bronzes and some color prints and water colors.

Of the Erbach armor collection, which is to be sold on September 6 and 7, we have received at the time of going to press only the illustrations. The high qualitative standards of these offerings is, however, fully apparent without any descriptive data concerning makers and provenance. Probably the outstanding items in the catalog are two complete suits of armor, one of them having exquisitely wrought figural decoration. The armor for the upper body, worn by the German infantry men, is represented by

two ensembles consisting of coat of mail, helmet and cuirass.

Among the weapons, one notes some exquisitely inlaid cross bows of rare construction, wheel lock pistols with damascening and inlay in arabesque patterns and flint lock pistols ending in elaborately wrought handles. In the collection of swords, there is a remarkably beautiful specimen of the type used by cavalry officers, featuring richly engraved detail on the hilt mountings and cross bars. In this group, also, appears a very unusual specimen with attached wheel-lock pistol below the hilt, while an especially fine hunting sword displays vigorously executed relief motives in the Renaissance taste. Interesting daggers, halberds, maces and battle axes are also found in a great variety of styles. The shields in the Erbach collection include both the round type with superb damascening and the large "paveses" boldly patterned with coats of arms and foliage scrolls. Many shapes are to be found among the helmets, which form another interesting feature of this dispersal.

The furniture, paintings, Oriental rugs, Swiss graphic art and Roman and Gothic antiquities from Swiss and foreign collections to be sold at this same time are not included among the reproductions in the present advance brochure. We note, however, in addition to the arms and armor, a strongly modelled XIVth century aquamanile in the form of a horse and three finely carved Gothic tombstones of the von Erbach family.

### LITCHFIELD WILL HEAD ART SOCIETY

Electus D. Litchfield, architect, has been elected president of the Municipal Art Society to succeed J. Monroe Hewlett, who has served as president since 1930 and who resigned recently to accept the directorship of the American Academy in Rome.

The vice presidents elected, reports the *New York Times*, were Edwin H. Blashfield, Dr. I. Wyman Drummond, Archer M. Huntington and Richard Welling. Other officers chosen were William Exton, Jr., treasurer; Samuel H. Ordway, Jr., secretary; Paul Edward Jackson, civic secretary, and Nelson S. Spencer, counsel.



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## Rare Horse Armor Acquired in July By Metropolitan

The Metropolitan's outstanding collection of arms and armor was further enhanced by the July acquisition of a piece of rare horse armor, attributed to Kunz Lochner, the leading Nuremberg master in this field during the Renaissance period. This panoply was made in 1548 for Johann Ernst, Duke of Saxony. Although the museum already owns representative examples of Lochner's work, the new purchase is a most valuable addition to this group.

"Our recently acquired panoply is skillfully embossed and etched," writes Mr. Stephen Grancsay in the July *Bulletin*; "it is signed with the guild mark of Nuremberg, dated, and bears the initials of its original ducal owner and the letters of a pious inscription; and it has a direct pedigree. It is of further interest in that its design can probably be attributed to one of the Little Masters of Nuremberg and that in the quality of its workmanship it surpasses any of the complete horse armors in the museum."

The panoply, it was said, "can be linked with Kunz Lochner principally from the ornamentation, as tritons, scales and running ornaments inclosing a variety of animals and figures in a combination of embossing and etching are characteristic of work bearing the master's mark. Its provenance, too, suggests Lochner as the maker, for the Wartburg Armory, whence our armor came, is today the richest in horse armor bearing Lochner's mark—there being no less than three such horse armors exhibited there."

The acquisition of a Greek marble of the Apollo type, the first to come to America, was also announced in the July *Bulletin* of the Metropolitan.

This statue, which will not be exhibited until October, is characterized as an addition "of prime importance" to the museum's classical collection. "It belongs to that earliest period of Greek sculpture from which so very little has survived," a brief article in the July *Bulletin* states: "Its only rival is the famous Sounion Apollo in Athens; but, whereas the latter is extensively restored, our statue is practically complete. It is therefore the most representative piece extant of the time of Solon."

From Edward S. Kennedy, the museum has received a gift of twenty-five Japanese Buddhist priest robes, dating from the XVIIIth and XIXth centuries, as well as three table covers. A special exhibition through October 30 consists of handkerchiefs.



BRONZE BUDDHA HEAD SOUTH SIAM, XVTH CENTURY

*This finely patinated example is a feature of the auction of the Burgers estate to be held at the Fischer Gallery in Lucerne on August 25 and 26.*

## Grand Central Art Galleries Send Works to Toronto Show

The Grand Central Art Galleries have been invited by Mr. Fred S. Haines, Director of the Toronto Museum, to send to the Dominion of Canada an exhibition of seventy-five selected canvases to represent the artists of the United States. This art exhibition is probably the largest showing of its kind in Canada. Attended by approximately a quarter of a million people, it is held in the Fine Arts Building of Toronto.

Included among the seventy-five American artists represented are: Ernest L. Blumenschein, Robert Brackman, Emil Carlsen, Randall Davey, Maurice Fromkes, Lillian Wescott Hale, Charles W. Hawthorne, Eugene Higgins, John C. Johansen, F. Luis Mora, Jerome Myers, Ivan G. Olinsky, Chauncey F. Ryder, W. Elmer Schofield, Leopold Seyffert, Robert Spencer, Horatio Walker, Frederick J. Waugh, Guy Wiggins, etc.



Louis XV gold Snuff Box, with 6 panels of gouache paintings under glass, after Terniers. Maker Jean Ducrollay, Paris, 1757.

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## Chatham Church Has Unique Mural

A mural painting of Christ preaching to the multitude, in which Christ is depicted in the modern dress of a Cape Cod fisherman and the multitude is made up of living residents of Chatham, Massachusetts, has been completed by Alice Stallknecht, American artist, for the Old Congregational Church of Chatham. The mural was unveiled on Saturday, August 6th.

The panel, measuring 9 x 20 is in three sections, the center one showing Christ standing, with arms upraised, in a fishing dory, manned by two fishermen. On either side, the panels hold twenty-seven figures of members of the congregation, also in contemporary costume, seated and standing on the beach, listening in devout attention to the words of the Preacher. In the background are the sea and the Cape Cod coast, including the Chatham lighthouse. Except for the character of Christ, which the artist describes as a "composite portrait," the pictures are exact portraits of prominent citizens of Chatham who are active in work of the Church and their children. Besides the studies of the two oyster fishermen in the boat, the group includes the town's grocer, insurance agent, restaurant keeper, landscape gardener and electrician.

Although extremely modernistic in treatment, the painting is greatly liked and appreciated by the townspeople who posed for it, a resident of Chatham stated. They are said to have regarded progress of the painting and their part in its production as a "veritable Passion Play."

The artist, in private life, Mrs. Carol Van Buren Wight, wife of a retired professor of Pennsylvania University, has lived in Chatham for the past five years. The mother of Frederick Wight, well known among the younger American artists, Miss Stallknecht, did not take up painting seriously until last year, after her son's career had been definitely established. In May, a one-man exhibition of her paintings, held at the Ferargil Galleries in New York, caused considerable comment among the art critics.

The painting is to remain as a permanent covering for a wall facing the entrance in the vestibule of the church. Its prismatic colors give the effect of light stained glass and its bold and simple treatment, although modern in feeling, are said by artists and critics who have seen the work to blend ingeniously with the severe New England architectural style of the church. The building was erected on the ruins of an earlier structure and was completed in 1930.

In almost every instance the portrayed in the picture are descendants of members of the first congregation, which organized the church in 1696 and had as their leader Jonathan Vichery, a fisherman, who though not an ordained minister is described by the church history as "the possessor of unusual gifts of mind and spirit." It was this story of the fisherman-minister, Miss Stallknecht said, which first suggested the subject of her painting.

## Binyon Appointed To Succeed Dodgson At British Museum

LONDON.—The Principal Trustees of the British Museum have appointed Mr. Robert Laurence Binyon to succeed Mr. Campbell Dodgson, as Keeper of the Department of Prints and Drawings, on the retirement of Mr. Dodgson, in August. Mr. Binyon will continue, as before, to have special charge of the Oriental portion of the collections of prints and drawings. The Western portion will be in the charge of Mr. Arthur Mayger Hind, Deputy Keeper.

The Principal Trustees have also appointed Mr. Eric George Millar to be Deputy Keeper in the Department of Manuscripts. This appointment will take effect at the same time as that of Mr. Binyon.

With Mr. Dodgson's retirement, comments the *London Morning Post*, the museum will lose one of its most valued officials. One should perhaps call him less an official than a collector, for he has done much to enrich his department, himself giving £2,000 two years ago to make possible the purchase of the remarkable Dürer drawing of a Slavonic peasant woman, "Una Vilana Windisch," which is now one of the museum's most prized possessions.

One of his most recent services to the British Museum was his organization of this year's admirable exhibition of French drawings.

It would be nearer the mark to call him a collector for the public than a private collector.

## Albert Duveen to Talk Over Radio

The possibilities of the radio in art education can scarcely be overestimated, and it is gratifying to find that the various stations are cooperating more and more with speakers in this field. Many of last year's broadcasts were limited solely to local stations, thus neglecting the large audiences in our smaller cities, who are especially eager to secure authoritative information in this field. It is therefore especially interesting to learn that Mr. Albert Duveen, lately associated with the Rosenbach Company, is reaching out of town audiences through his stimulating talks over station WJZ.

The first of his lectures, which was given on August 10, was entitled "Art, a New American Asset," and featured highly interesting material concerning such leading architects of this country as Frank Lloyd Wright and Louis Sullivan. The second of his talks, which is scheduled for 3:15 on August 17, deals with art as a spiritual and material investment. Since this is a topic of vital import to many readers of *The Art News*, we are reprinting a short excerpt from this valuable talk, which, we trust, may be heard in its entirety by many of our readers both in New York and out of town:

"Even in these times art has a market, and, strangely enough, if taken on a comparative basis, it seems to me the material value of most art objects has declined less than most of our best investments. Basing my statement upon the prices realized at last season's auctions and comparing the prices of some of our leading stocks during the

same period, art objects and paintings held their values better.

"Knowing what some of these objects were sold for at the height of our boom time, art declined at the average rate of 50 per cent, and in some isolated instances, when the purchase prices had been very high, some objects only realized about one-third of their original cost. Some of the leading stocks by that time had declined as much as 75 per cent and in many instances much more.

"Today, when in a period of financial adjustment investment of money is a problem, art provides a market the stability of which few commodities possess. While its character is not as speculative nor its increase in value as rapid as some products, good art will always remain a commodity that is the ultimate in investment, which, while it does not declare monetary dividends, still gives dividends of an aesthetic and pleasurable nature that one may enjoy forever."

## HISTORIC MOSAICS NOW RECOVERED

ISTANBUL.—The great Basilian mosaics of Sancto Sophia have recently been recovered by Professor Thomas Whittemore, director of the Byzantine Institute of America, according to an Associated Press report. Except for a brief period in 1847, these compositions remained hidden for four centuries, due to Islam's taboo against images.

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## PENNSYLVANIA HAS STOTESBURY LOANS

PHILADELPHIA. — Mr. and Mrs. Edward T. Stotesbury have generously lent to the Pennsylvania Museum of Art a number of portraits from their collection as well as certain objects of art. They intend to be absent in Europe for some months and believe that the collection so lent will be interesting and enjoyable to the public. The aggregation comprises a very notable series of English portraits, works of sculpture, Beauvais tapestries, furniture, both French and English, Chinese porcelains, several remarkable Ispahan and other carpets, and a rich series of English color prints.

The paintings, twenty-four in number, include Reynolds' "Miss Barwell," no less than nine Romneys, notably the youthful portrait of William Beckford and that of the Vernon Children, four portraits by Hoppner, including the full length "Tambourine Girl" and seven by Lawrence, among them the full length of Mrs. Thompson and her son and the two entrancing portraits of the Misses Conyngham.

The chief tapestries are large ones from the Chinese set designed by Francois Boucher and woven at Beauvais about 1745, in the reign of Louis XV. Another fine pair of French tapestries represents a later phase of XVIIIth century style.

The furniture includes two large sets of tapestry-upholstered chairs and sofas. One of these, with the original carved and gilded frames, is of the Régence period, the other, of the fully developed Louis XV, represent the Fables of Aesop. There is also an English set of William and Mary arm-chairs with upholstery of fine antique needlework. A notable series of French and English tables and commodes includes a magnificent inlaid boule library table of the Louis XIV period, and several antique gilded consoles. Among the other pieces, are a superb Louis XVI secretary by Riesener, greatest of the French ébénistes, and two inlaid Heppelwhite cabinets used for the display of porcelain.

The Chinese porcelains include two extremely large pairs of temple vases, and a number of very fine garnitures and single pieces. There is also a remarkable set of birds in Dresden porcelain, formerly in the collection of a princely house in Germany.

The carpets include several XVIIth century Ispahan specimens—one magnificent one of fifty feet in length, and a very fine Savonnerie of the Louis XVI period.

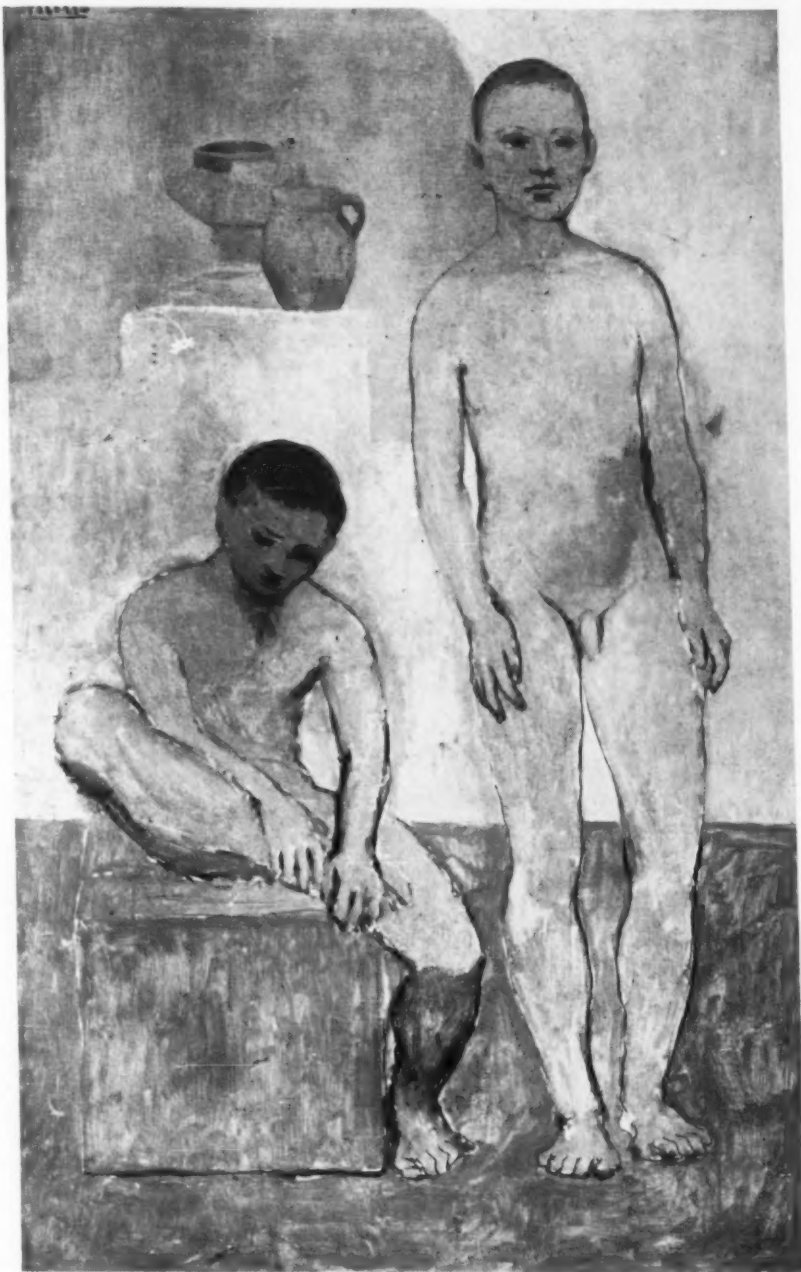
The English color prints, chosen from a much larger number, embrace some thirty representing the most important painters and engravers, and include a complete set of the "Cries of London" regarded as the finest set known.

The collection is installed in the five central galleries of the north wing of the art museum immediately adjacent to the rooms devoted to the McFadden and Elkins collections, so that the British paintings in all these groups are in close relation. Those of the Stotesbury collection fill the first two of the galleries devoted to it. They are followed by the sculpture rotunda where, as in a similar rotunda at Whitmarsh Hall, a group by Clodion occupies the center, four other French XVIIIth century figures, the surrounding niches. Then follow a large gallery devoted to the tapestries and a smaller one for the English color prints. The furniture and porcelain have been harmoniously distributed through the galleries. The rugs are shown either on platforms in the galleries, or on the walls. The largest of the Ispahan carpets will be hung in the West Foyer of the museum, directly opposite the river door.

It can scarcely be doubted that, with the addition of the works in the Stotesbury collection, the display of British art at the Pennsylvania Museum takes rank with the Huntington Collection in California as the most notable in America, and, for the XVIIIth century, rivals any assemblage to be found in England itself.

## TANNAHILL MADE DETROIT TRUSTEE

DETROIT.—Mr. Robert H. Tannahill was recently appointed by Mayor Frank Murphy of Detroit to the Fine Arts Commission to succeed Mr. Charles T. Fisher, whose term expired. Mr. Tannahill joined the staff of the Detroit Institute of Arts as Honorary Curator of American Art in 1926. He is much interested in the decorative arts of the Colonial period and



"LES ADOLESCENTS" (1905)

By PICASSO

*This fine figure composition from the Chester Dale collection, was generally regarded as one of the outstanding works in the Picasso retrospective at the Galleries Georges Petit.*

has not only secured for the museum interested in modern painting and is many fine pieces of Americana, but forming a good collection of canvases has himself contributed a number of by contemporary French and American artists.



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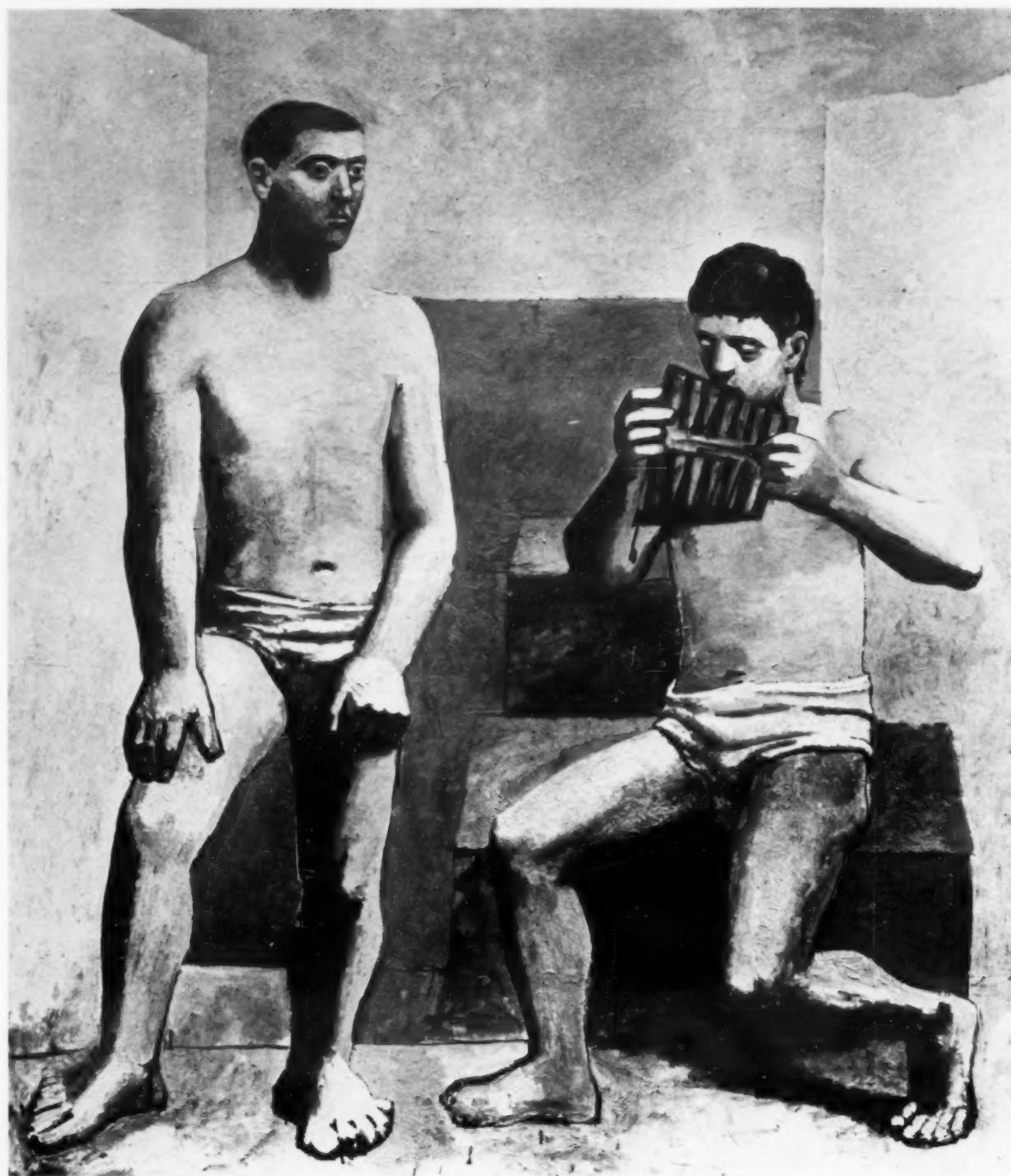
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## MODERN RECOGNITION

The highly successful retrospective exhibition of Picasso's works held at the Galeries Georges Petit this summer under the sponsorship of Etienne Bignou, affords another striking instance of our new willingness to heap laurels upon the heads of the living. More and more it becomes apparent that, though an authentic artist may well struggle several decades for appreciation, he is unlikely, in this modern world of ever widening appreciation, to go to his grave unheralded and unsung. The quicker tempo of present day life, the rapid interchange of ideas and the new artistic fellowship between nations, has broken down our stubborn resistances to the strange and the new. In fact, the critical temper of the 1930's is diametrically opposed to that XIXth century smugness which caused such undeserved anguish to many of the most sensitive and highly endowed artists of that era.

Our museums and educational institutions have, in the main, helped to foster a more generous and more enlightened spirit. We no longer dismiss the incomprehensible and the novel with a superior smile or shrug. A more civilized attitude of cultured humility has come into being and an artist, no matter how experimental, is given his longtime chance to prove himself either prophet or charlatan. Furthermore, the striking object lessons afforded by the history of the modern movement within the last forty years, have been a potent factor in increasing our artistic tolerance. The triumph of those who nurtured a quiet faith in the works of Van Gogh and Cezanne still rankles in the memories of those who were blind to anything save the technical perfections of Victorian realism. And for the mass of the unseeing, only to be won by material evidence, auction house records of recent years have furnished the final quietus.



"LA FLUTE DE PAN" (1923)

This work occupied the central panel of the large gallery devoted to paintings from the artist's private collection, in the great Picasso retrospective held at the Galeries Georges Petit in Paris under the auspices of Etienne Bignou.

By PICASSO

Among those of genuinely open minds, the new tenets of tolerance have vindicated themselves again and again. The Cezanne still life or the Matisse "Odalisque" which once seemed a mass of worrying new forms and colors gradually unveiled itself with prolonged acquaintance until strangeness became transmuted into freshly minted beauty. To the artist personally, the little group of illuminati gifted with the special flair of artistic recognition is, of course, invaluable. But despite the best efforts of these men of taste, his work will remain essentially unrecognized and unseen unless the cultural milieu in which he lives has been awakened to tolerant perception of new values. It is one of the triumphs of this age we live in that such artists as Matisse and Picasso have not had to wait for the doubtful joys of posthumous glory, but have met with a public capable of understanding their achievements.

## OBITUARIES

## ALFRED MAURER

Alfred H. Maurer, whose strongly personal work had placed him among the leaders in contemporary American art, committed suicide on August 4, discouraged over his failure to recover from a recent operation. Mr. Maurer, who was sixty-four years old, had been ill for two years and his death occurred only fourteen days after that of his centenarian father of Currier & Ives fame.

After receiving many awards both here and abroad, Maurer deliberately turned his back upon popular appeal

Blumenthal Made  
Grand Officer of  
Legion of Honor

PARIS—In recognition of his many acts of friendship to France, George Blumenthal, banker and patron of arts, of New York and Paris, was made a grand officer of the Legion of Honor on July 29.

Both Mr. Blumenthal and his wife, the late Mrs. Florence Blumenthal, had made numerous gifts to charitable institutions, notably to the Hôpital des Enfants Malades. Mrs. Blumenthal was one of the ten founders of the Fondation Américaine pour la Pensée et l'Art Français.

and devoted himself to canvases which because of their radical departures from conventional technique had a limited, though enthusiastic circle of admirers. In addition to his showings at the Weyhe Galleries, the majority of his more recent paintings were exhibited at the Independents.

Born in New York, Maurer studied art both in Paris and in New York under William M. Chase. His early work was strikingly clever, his "Woman in Black" winning him a prize in the first Paris Salon. Another work, which fetched the first prize and gold medal in the 1901 Carnegie exhibit was "An Arrangement," following academic trends. Other honors received by the artist during the period when he followed accepted traditions were the Inness Jr. prize of the Salmagundi Club in 1900; the first prize at Worcester in 1901; the Pan-American bronze medal in this same year; the silver medal in St.

Louis in 1904 and among foreign awards, the third Liege Exposition medal in 1905 and the gold medal of the Munich International Show of 1905.

Works by Maurer are to be found in the permanent collections of the Memorial Hall Museum in Philadelphia, the Phillips Memorial Gallery in Washington, the Barnes collection in Merion, Pa., and the Whitney Museum of American Art in New York.

## PROF. G. B. BROWN

Emeritus Professor Gerard Baldwin Brown died in July in Edinburgh, reports the *Morning Post* of London. Though he was in his 83rd year, it was not till two years ago that he retired from the Chair of Fine Art, which he had occupied in Edinburgh University for fifty years.

He stood in the forefront of the art scholars of the world, and had gained many academic distinctions. He was the author of a number of valuable books on art. His work on *The Fine Arts*, published in 1891, reached a fourth edition in 1916. His monumental *Arts in Early England* occupied much of his time for thirty years, the first two volumes being issued in 1903 and the second part of Volume VI in the present year.

He was also the author of books on Hogarth, Rembrandt, the Glasgow School of Painters, Anglo-Saxon Architecture, and other subjects.

The only son of the Rev. J. Baldwin Brown, sometime minister of Brixton Independent Church, he was educated at Uppingham and Oriel College, Oxford, of which he was Hon. Fellow. He was an Hon. Member of the Royal Scottish Academy.

## LOUIS MAURER

Louis Maurer, the last surviving member of the Currier & Ives staff, died in New York City in July, having passed his hundredth birthday last February. Born the son of a cabinet

maker in Bieberich, Germany. Mr. Maurer, in addition to his mastery of color lithography, was skilled as a painter, cabinet maker, shell expert and carver in wood and ivory.

In 1851, young Maurer, after special studies in the art of lithography, besides apprenticeships in various applied arts, decided to try his fortunes in America. Shortly after his arrival in New York, he joined a friend in the wood carving business. An accomplished horseman, Maurer's knowledge and enthusiasm in this field led him, a few years later, to specialize in racing pictures, one of his outstanding subjects being "The Celebrated Horse, Lexington," first published in 1855. The artist, during the course of his long life, witnessed the rise of the once humble Currier & Ives prints into collectors' items commanding high prices. Some of his own reproductions, such as the Lexington race horse print, fetched \$700 each, while a lithograph from the "Life of a Fireman" series is now displayed in the Museum of the City of New York, in the section devoted to fires and fire fighting.

It was not until he reached the half century mark that Maurer took up the study of painting, commencing at the Gotham Art School and later working under Chase at the National Academy. Always clinging to the older, traditional forms, he frankly confessed that modern art experiments were perplexing to him and seemed lacking in fundamental technique. Last year, at the age of ninety-nine, the artist was given his first "one man" show at the Old Print Shop, where several of his most popular paintings and lithographs were features of the display.

In addition to his artistic talents, Mr. Maurer had many other enthusiasms. In 1863 he won the first New York Horse Show prize; he was well known as a rifle expert and at the age of eighty took up the study of the flute.

Of the surviving children, Alfred Maurer is widely known for his highly individual work in the modern trend. The father's exhibition at the Old Print Shop having been preceded by a few weeks by the son's one man show at the Weyhe Galleries.

## ALICE B. STEPHENS

Alice B. Stephens, pioneer woman illustrator and painter, died on July 13 in Philadelphia, following a paralytic stroke. Her most notable achievement in the field of illustration was probably the drawings for George Eliot's *Middlemarch*, the originals of which received the Earl Court exhibition gold medal in London in 1899. Other well known works having her drawings include *John Halifax, Gentleman*, *Little Women* and stories by Bret Harte and Hawthorne. In 1902, the artist won acclaim as a portraitist through her canvas depicting Maria Cristina, Queen Mother of Spain. Also well known are her sketches and paintings of Quaker and Pennsylvania Dutch types and work in water colors and charcoal.

Mrs. Stephens, who was born in 1851, studied art in the Philadelphia School of Design for Women, the Philadelphia Academy and later at Julian's in Paris. She taught portrait and life classes at the Philadelphia School of Design and was founder of the Plastic and Civic Clubs, in addition to being an active member in other organizations. She was an honorary fellow of the Pennsylvania Academy.

## FRANK W. BAYLEY

Frank W. Bayley of the Copley Galleries in Boston died on July 24 at his summer home in Newburyport at the age of sixty-nine. Mr. Bayley was an authority on early American artists, his two leading publications in this field being *Five Colonial Artists* and *The Life of John Singleton Copley*. With Charles E. Goodspeed, he collaborated in the revised edition of Dunlap's *American Art History*. Among his most important contributions to research was the identification of the well known early American silversmith, Jeremiah Dummer, as the author of five portraits now generally accepted by scholars as from his hand. He also established the fact that the Christian name of the painter Blackburn was Joseph and not Jonathan. Mr. Bayley is survived by a widow, two daughters and eleven grandchildren.



## Modern Museum to Have Department Of Architecture

Announcement is made by the Museum of Modern Art of the founding of a new department of architecture under the chairmanship of Philip Johnson, director of the exhibition of modern architecture held at the Museum in February and March, and now touring the United States.

The principal activities of the department, for the present, will be devoted to supervision of the exhibition now on tour and to a second architectural exhibition, recently organized by the museum, which is visiting college and school museums and smaller galleries. The second exhibition is essentially the same as the original show seen here except that photographs are substituted for models. Both exhibitions will tour for at least two years more.

"The department of architecture intends to hold once every three or four years a large exhibition reviewing recent developments in modern architecture and comparable to the recent exhibition held this winter," states Alfred H. Barr, Jr., director of the museum. "One of the smaller galleries on the third or fourth floor may be set aside for the continual use of the new department. Here could be shown a series of changing exhibitions, small one-man shows, special exhibitions of single models with plans and renderings, prize winners of competitions, or group showings of work of more advanced designers.

"From time to time an exhibition of a more historical nature could be presented. Mr. Johnson and Professor Henry-Russell Hitchcock, Jr., of Wesleyan University, have just left for the Middle West to collect material for an exhibition which may be entitled 'From Richardson to Wright,' including the work of these architects as well as that of Sullivan, Gill and other pioneers of modern architecture in America."

It is planned to open this gallery during the next season. If material is found to be insufficient for changing exhibitions, a small permanent show of large photographs and plans of ten or a dozen masterpieces of modern architecture will be used from time to time.

Outside the museum, the architectural exhibitions will continue their



"JEUNE FILLE AU MIROIR" (1931)

By PICASSO

This canvas, from the artist's own private collection, was a feature of the Picasso retrospective held at the Galeries Georges Petit in Paris.

tours. Further exhibitions will be prepared in the future for circulation among architectural schools and societies in cities throughout the country, as well as among museums.

The architectural exhibition, with its models and photographs of American and European architecture in the international style, has attracted wide interest abroad. Mr. Johnson is now arranging an American section of the works of the most prominent modern architects in this country for the Triennial Exposition of Decorative Arts to be held in Milan, Italy, in 1933. The invitation came to Mr. Johnson from Signor Barella, the Royal Commissioner in charge of the Exposition.

Inquiries about the architectural exhibition have come to the museum from such distant cities as Bagdad and Warsaw.

The library on modern architecture collected by Mr. Johnson and by Professor Hitchcock, who collaborated with Mr. Johnson on the catalogue of the architectural exhibition, will be made a special division of the museum's library, if adequate cataloguing and supervision can be provided. The collection of books owned by Mr. Johnson and Professor Hitchcock is perhaps the most complete private library on modern architecture in the United States. Mr. Johnson also has a large collection of slides and photographs which could be placed at the disposal of the museum.

## NOTABLE POUSSIN FOUND IN FRANCE

The announcement made in the Paris press that a certain picture recently discovered had been pronounced authentic by Pierre Carrière-Belleuse, the expert of the Louvre, was the first information the public received that the long-missing "Adoration of the Magi" of Nicolas Poussin, one of the most abundantly copied pictures in the world, had come to light in château at Gris Nez, France, France.

The discovery of the picture was romantic, continues the story in the *New York Times*. Every summer Gris Nez, the Itium Promontorium of the Romans in the Pas de Calais and the nearest Continental point of land to the British Isles, supports an artists' colony chiefly made up of British and American students and their teachers. It is due to the curiosity of these summer residents that the picture was found in an old château which had been cheaply hired for the season.

It was noticed that one of the partitions between a couple of rooms was much thicker than seemed necessary, and so the paneling was first sounded and then removed. Behind was the precious picture measuring 50 by 40 inches, and bearing Poussin's own cryptic signature and the date "1633." The Louvre was at once communicated with and M. Carrière-Belleuse did the rest.

Aside from thousands of copies of the picture all over the world there are several replicas in existence. Two painted in the same year as the discovered original are in the Louvre and the Dresden Gallery respectively, and one in the Dulwich Gallery, London, painted in 1653, twelve years before his death, in Rome. Some experts, however, now regard the last as a pupil's copy of the one in the Louvre.

The National Gallery of London also contains seven examples of Poussin, five of which are unimpeachably authentic, and at Dulwich there are sixteen, seven of which are accepted as originals.

When the Duke of Westminster's collection was sold at Christie's in 1924 Poussin's "The Repose in Egypt," one of several Poussin examples offered, brought \$32,550—an auction record for this artist. In the Louvre there are forty works by Poussin, several of which were shown recently in London at the French Art Exhibition at Burlington House.

What is generally considered England's most valuable example of his work is the "Bacchanalian Dance" in the National Gallery.

## Leading Artists to Collaborate in Washington Book

The George Washington Memorial Association, Inc., organized to carry on permanent activities in the perpetuation of the memory of George Washington, has invited twenty well known American artists to execute etchings dealing with the life of Washington, the completed set to be issued in portfolio form under the title, *The Bicentennial Pageant of George Washington*, according to an announcement made recently by Arthur H. Brook, president of the Association.

The portfolio, said to be the most important concerted step made in the etching field of America, has been in preparation for more than a year, during which the artists have undertaken extensive research to insure the authenticity of every detail, as well as the artistic merit of the plates. John Taylor Arms has been appointed editor of the portfolio, which will be published in September. An essay on the national hero by Dixon Ryan Fox of Columbia University will serve as a preface to the collection.

The twenty etchings will form a pictorial summary of the first President's life, beginning with his childhood in the Rappahannock homestead through his youth as a surveyor's assistant and later as a soldier to his triumph as the leader of the new government and his serene old age at Mount Vernon. The incidents selected with the aid of a committee made up of authorities on Washington, were chosen, according to Mr. Brook's statement, to emphasize the steps in Washington's mental and executive growth. The list of artists includes William Auerbach-Levy, Ralph Boyer, Samuel Chamberlain, Kerr Eby, Sears Gallagher, Childe Hassam, Arthur William Heintzelman, Eugene Higgins, Earl Horte, Robert Lawson, Allen Lewis, F. Luis Mora, Robert Nisbet, Louis Conrad Rosenberg, Ernest David Roth, Albert Sterner, Walter Tittle, Levon West, John W. Winkler and George Wright.

Simultaneous with the publication date a set of the etchings will be placed on exhibition in the gallery of Kennedy & Company, who will also act as distributing agents for the portfolio. The collection of etchings is understood to be regarded by art critics and historical authorities as the most outstanding artistic project which has grown out of the Bicentennial activities.

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## LONDON EXHIBITIONS

Mr. Elliott Seabrooke, one of the most ardent English disciples of Cezanne, was among the outstanding July exhibitors at Messrs. Arthur Tooth & Sons. Although many of the artist's recent landscapes still suggest the atmosphere of the French, rather than of the English countryside, a greater freedom and independence in the manipulation of color and pigment was clearly evident in the new productions.

Mrs. Jack von Reppert Bismarck, whose work has already been shown in New York, held an exhibition in July at the Knoedler Galleries in London. As in her American showing, the feminine charm and fancy of this artist's work won her many admirers. Portraits, delicately colored pen and ink drawings and vivacious transcriptions of the gayer side of life in Berlin were among the subjects on display.

At the Redfern Gallery, in early July, there was a group show of work by contemporary English artists, where interest centered especially in a selection of the "spirit" pictures of the late Charles Sims, which still continue to provoke a great variety of critical opinion. Although painted before the war, the works of the late Derwent Lee, also seen in this gallery, were characterized by a freshness and vigor not to be found in some of the efforts of the Irving painters, who were likewise included in the display. Later in the month the showing of modern color prints at this same gallery presented a great variety of lively and colorful designs.

An interesting collection of terra cotta busts by the XVIIIth century sculptor, Rysbrack, was held at Messrs. Spink & Sons in July. This collection of portraits of famous men was originally executed for Sir Edward Littleton and have been handed down from generation to generation. They are now publicly shown for the first time by their present owner, Lord Hatherston. Although Flaxman disparaged the works of this assiduous biographer in terra cotta, such busts as those of George II, of Pope, Newton, Milton and Cromwell, have a strong feeling for character. The realism of the busts is especially remarkable in view of the fact that the artist never saw many of his subjects.

The lively talents of Mr. Richard Sickert, displayed in a series of drawings done in a period of thirty years, attracted great attention during July at the Leicester Galleries. Combined with his subtle humor and shrewd feeling for character, the works on view revealed great varieties of technique, each in fine accord with the scene at hand. Forming an interesting contrast to the humor of Mr. Sickert were colored lithographs by the well known French artists, Bonnard and Vuillard, both thoroughly Gallic in spirit.

In mid-July the Colnaghi Galleries opened a fine display of old masters, affording some interesting contrasts and comparisons. The canvases on view included characteristic works by Claude, Guardi, Poussin, Bronzino, Ruisdael and Canaletto, and among the later works, two Daubigny landscapes and Maris' lively "Souvenir of Dordrecht." Figure subjects, architectural compositions, religious paintings and landscapes were all included in this stimulating display, which ranged in period from XVth to the XIXth century. Two other July shows at these same galleries included Sir John Lavery's pictures and sketches of the court and its ladies and pen and ink sketches of his majesty's judges by Powis Evans.

Among the artistic debuts of the summer were showings at the Lefevre Galleries of work by Mr. George Bergen and Mrs. Kathleen Murray. The former exhibitor, although realistic in his general tendencies, displayed the true painter's feeling for pigment and his compositions were as a whole accorded a most favorable reception. The less ambitious display of Mrs. Murray, devoted to flower paintings and embroidery, combined a delicate feeling for the blossoms themselves, with charming decorative effects.

Many group exhibitions, primarily in the graphic and water color fields,



COMPLETE SET OF ARMOR GERMAN, XVTH CENTURY  
Included in the sale of the collection of the Counts of Erbach to be held at the Fischer Gallery in Lucerne on September 6 and 7.

were held in London during July. One of the most ambitious of these was the Symposium of English Watercolor Paintings, Old and New, organized by Messrs. Dunthorne & Sons at the Rembrandt Gallery. A feature that lent particular interest to this display was the provocative contrasts of work of the early school with contemporary examples. At the Walker Gallery, on the other hand, the early July water color show was devoted entirely to works revealing XVIIIth and early XIXth century styles, and giving an interesting survey of taste during this period. At the Fine Arts Society showing of a "New Selection of Small Watercolors by Well Known Artists" there were examples from the brushes of many leading painters who cooperated in placing fine things before the public at extremely low prices. The record of some two hundred sales fully justified this experiment.

At the Beaux Art Gallery there was a mixed "Exhibition of Paintings and Drawings by Eminent British Artists," including examples by William Nicholson, Duncan Grant, Sir George Clausen and Richard Sickert. In the exhibition of "Neglected English Masters" held by the Burlington Fine Arts Club there were some charming canvases by such masters as William Marlow, Wright of Derby and other artists who worked in the period between 1750-1830, while the London Artists' Association, during this same period, offered a very agreeable show of flower and figure paintings by members.

At the Cotswold Gallery, in Soho Square, which specializes in the great period of English landscape painting, there was a group show which included several water colors by Turner, a marine by John Tomas Serres, and an interior by John Scarlett Davis. A rather monotonous competence, seldom rising to higher levels, characterized the large exhibition of the Society of Graphic Art at the Royal Institute Galleries, which opened early in July. Special features of the show were the memorial groups of drawings by the late Mr. Herbert Cole and some delicate etchings by the late Fred Richards. At the Museum Galleries a mixed group of oils and watercolors included some attractive work.

The centenary of the death of Sir Walter Scott on September 21, 1931, is being commemorated by a showing

at the National Portrait Gallery, entitled "Scott and His Circle." Representations in sculpture, painting and drawing of the great novelist's outstanding contemporaries are included. Among the features of the show are William Allan's well known portrait of the novelist in his study at Abbotsford; the expressive unfinished portrait by Landseer and the famous bust by Chantrey. Among the depictions of great men of the period are portrayals of Jeffrey of the *Edinburgh Review*, a marble bust of Tom Moore, a romantic likeness of Wordsworth, a rather dull portrayal of Coleridge, and portraits of varying degrees of merit of Byron, James Hogg, Southey and others. Raeburn and Andrew Geddes are the only famous artists represented.

Other July events in London included oil paintings of sailing ships and South Coast yachting ports by Charles Pears and a later show of the postman artist, Samuel Hancock at the Arlington Gallery; water colors of sporting subjects by R. Ward Binks, at the Greatorex Galleries; photographs and drawings of picturesque foreign scenes by Robert Byron, at the Abby Gallery some lively but rather experimental work by the so-called "Fifth Group" at the Albany Gallery and at the New Burlington Galleries a more or less dreary display of paintings and water colors by the British Empire Society of Arts and the Society of Animal Painters.

The American artist, Mr. Herbert Stowitts, who in June showed paintings of Vanishing India, followed this exhibition with another at the Imperial Art Gallery, depicting the Japanese Theatre, together with examples of some of the puppets and painted theatre cloths. In the field of applied arts, special interest centered in the collection of modern British embroidery, held at the Victoria and Albert Museum. Here, that feeling for craftsmanship which has always remained alive among English needlewomen, is continued with fancy and original invention. Among the depicitors of picturesque foreign scenes, which always have a special appeal during the summer months, was the well known etcher, Charles Cain, who is trying his hand at oil painting after long dedication to black and white. Watercolors of Canada by Elizabeth Harper were seen at the Graham Gallery.

## Many Art Groups in Berlin Show

BERLIN.—Twenty-four large and small halls composed the first section of the great Berlin art exhibition on view until August 14 at Bellevue Castle. In addition to the contributions of ten art associations, there are many independent entries, resulting in a huge and highly diversified show. Among the large societies the Secession has the smallest representation. Next to landscapes, male portraiture leads in the subject categories, one of the outstanding works in the latter group being Emil Orlik's depiction of Schurmann, the former American ambassador in Berlin. Other interesting canvases include the "Mother and Child" of Käthe Münzer-Neumann, Julie Wolfthorn's portrait of Hauptman and his wife and Nikolaus Sagre-kow's dramatic "Stresemann Speaks."

The interests of propaganda, rather than of aesthetics, are fostered by the exhibit of the local Berlin group

called the "Abstractionists," who devote themselves primarily to themes dealing with the anti-militaristic movement, the sufferings of the weak and poor, and the greed of capitalists. With the exception of the work of Oscar Nerlinger, who had a real feeling for subtleties of line and color, the majority of these compositions are sociological documents and exhortations. A somewhat similar purpose is seen in the work of the "November Group," which has reserved a special room for the pictures by Hangelar, an artist who does abstractions reminiscent of various leaders of the modern French school.

In the special gallery devoted to portrayals of animals, one of the most notable works is Tacke's graceful "Gazelle." Although there is a large amount of sculpture on view, most of the exhibits in this category are weak in quality.

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## AMERICANS WIN OLYMPIAD PRIZES

LOS ANGELES—Although the competitions in architecture, sculpture and painting by living artists which were arranged in connection with the Tenth Olympiad in Los Angeles produced, on the whole, a rather heterogeneous and undistinguished mass of work, America was generally conceded to have made one of the most creditable showings in the entire display. According to the Associated Press report, art exhibits from the United States received the lion's share of awards in the judging completed on August 2.

The American artists drew three first prizes, four second prizes and a third prize. Seven received honorable mention. Poland won a first and second prize and drew three honorable mention awards.

Fourteen other countries divided the remainder of awards, England, France and Sweden each receiving a first prize, Denmark and Hungary each a second prize, Germany two third prizes and Belgium, Canada, Czechoslovakia and Holland each a third prize. Honorable mention was given to exhibits from Guatemala, Japan, Italy and Luxembourg.

The competition was in the fields of art, painting, sculpture, drawings, prints, medals and reliefs, town planning, architecture and architectural designs.

The first-prize winners were:

Painting, "At the Seaside of Arild," by David Walli, Sweden.  
Drawing, "Rodeo," by Lee Blair, United States.  
Prints, "Leg Scissors," by Joseph Webster Golinkin, United States.  
Sculpture, "The Knock-Down," by Mahonri Young, United States.  
Medals and Reliefs, "Sport Sculpture," by Joseph Klukawsky, Poland.  
Architecture, John Hughes of Birkenhead, England, for sports and recreation centre with stadium for city of Liverpool.  
Architectural design, Gus Saacke, Pierre Bally and P. Montenot of Paris for design for a "Cirque pour Toros."

## Boardman Robinson To Execute Large Radio City Mural

Rockefeller Center, Inc., announced the award of a contract to Boardman Robinson, the distinguished American artist, for an imposing mural in the lobby of the RKO building on the Radio City side of Rockefeller Center.

This colorful decoration, 16 feet by 10 feet, will have a predominant note of blue, supplemented by warm grays and buffs. It will stand out strongly against the cool white marble walls of the lobby.

The subject of the mural will be allegorical in nature. Three heroic figures—a man, a woman and a child—occupy the left of the canvas, together with a dog, a cow and vegetation. At the feet of the figures are books and instruments of precision. In the center is a pyramidal group of modern buildings rising above churches and secular buildings of an older time. These, as well as locomotives, automobiles and other products of the machine age, are all on the scale of toys. At the right, behind a huge gun flanked by two huge masks, very much out of scale, is a ruined arch. In the background may be seen the sea.

## NEWARK

An Imperial Chinese dinner set, composed of more than fifty pieces of delicately carved dark green jade, has been added to the Jaehne loan collection of Chinese art. The set was originally owned by the Emperor Ch'ien Lung and was probably used on important occasions at the Imperial Palace. Each piece is very thinly cut, matched to the color known as spinach green and bears on the bottom the Imperial mark.

## ABBOTT TO HEAD SMITH ART SCHOOL

Jere Abbott, who has been associate director of the Museum of Modern Art in New York since its foundation in 1929, will be director of the Smith College Museum of Art, succeeding Professor Alfred Vance Churchill who will retire and devote next year to writing. Mr. Abbott will assume his new duties in September, having resigned from the Museum of Modern Art last spring upon receiving his new appointment.

Mr. Abbott, who after his graduation from Bowdoin College abandoned his interests in chemistry and physics to devote himself to art, will bring to his new position a wide background of travel and specialized study. In addition to graduate research at Princeton and Harvard, Mr. Abbott has made several trips to Europe where he studied the great public and private collections. While with the Museum of Modern Art he collaborated with Alfred Barr in preparing the museum's publications. In addition, articles from his pen have appeared in many leading magazines in the art field.

The Smith College Museum of Art, which has received high praise both from American and European art experts, has been built up by Professor Churchill in the last twelve years on a definite plan of concentration on the modern painters from the French Revolution to the present. Among the outstanding acquisitions under Professor Churchill's directorship were a Goya self portrait, seven canvases by Gericault, forming one of the finest groups in America; three examples by Delacroix, four by Courbet and others by Corot, Millet, Renoir and Cezanne.

## Chicago Exhibit Forms a Survey Of American Art

(Continued from page 3)

in an easy chair and Charles W. Hawthorne's expertly characterized portrayal of "Little Sylvia." Quite in the Whistlerian manner is Robert Henri's "Young Woman in Black," which is a likeness of the danseuse, Jessica Penn Evans.

Notable among the still lifes is William M. Chase's "North River Shad," while the landscapes number a strong scene by Ernest Lawson, entitled "Ice-Bound Falls," and Daniel Garber's "Hills of Byram," a Pennsylvania river scene in blue-gray tones. A strong decorative effect is achieved by the tapestry like tonalities and composition of Henry Golden Dearth's "Virgin and Child." To be especially noted among the paintings by the earlier masters is the "Mother and Child" of Ralph Earl, a contemporary of Stuart and West. Most of these works, so distinctly American both in subject matter and feeling, are from the permanent collection of the Art Institute.

In addition there is the intricately patterned mural by Eugene Savage called "Arbor Day;" the lovely portrait of "Mrs. Lingen" by Thomas Sully; a realistic painting of Taos Indians by Walter Ufer, called "The Solemn Pledge," which could have been painted nowhere else but in America; Elihu Vedder's "Fates Gathering in the Stars," a canvas of great imaginative power; William Morris Hunt's "Flower Girl" lent by Mrs. Lysander Hill; Gari Melcher's canvas of "An Old Salt," possessing the actual savor of the sea; Chester Harding's fine portrait of Mrs. George Halett, and Albert Ryder's mystic canvas "Moonlight on the Sea."

## DEVON PAINTERS IN EXETER SHOW

EXETER.—Devon, renowned for its sailors, soldiers and statesmen, is less recognized as the birthplace of painters of vigor and originality. The exhibition of a loan collection of works by early Devon painters, which was opened on July 15 by Lord Conway of Allington at the Royal Albert Memorial Museum and Art Gallery, comprises 276 examples of the work of twenty-six painters born before 1800.

One is impressed, writes the correspondent of the London *Daily Telegraph*, both by the revelation of unfamiliar aspects of the art of well-known men and the standard of others whose work is little known outside the county. Several of the paintings, lent by private owners, have been more or less unknown to the public. One is Sir Joshua Reynolds' "A Shipwreck," lent by Brig-Gen. Arthur Mudge. The tradition is that Dr. John Mudge was engaged in an attempt to paint a picture of a shipwreck when his friend Reynolds came in, offered his assistance, and painted the picture. It has a dramatic—an almost melodramatic—quality one does not associate with the work of Reynolds. "A Landscape" (lent by Mr. P. M. Turner) is one of the few Reynolds of that type.

Hudson, the master of Reynolds, is represented by several works, among the most interesting being a magnificent portrait of Lady Catherine Parker (lent by the Earl of Morley) and the amusing portrait of Miss Irons (lent by Brig-Gen. Mudge).

There are some typical marine pictures by Thomas Luny, bearing the impress of the Dutch School, and two local surprises, John Gendall and William Trales. The miniatures include exquisite examples by Richard Cosway.

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## Taft Elected to Cincinnati Museum Board of Trustees

CINCINNATI.—Mr. Robert A. Taft, son of former President and Chief Justice William Howard Taft, has been elected to the Board of Trustees of the Cincinnati Museum Association. This body administers the Cincinnati Art Museum and the Art Academy. Mr. Taft has long been prominent in the civic and business life of the city and has also taken an active place in state politics and in national affairs.

Mr. Taft is already President of the Cincinnati Conservatory of Music and is a member of the Board of Trustees of the Cincinnati Institute of Fine Arts, an organization for the promotion and consolidation of all the cultural activities of the city. By virtue of this position and by family connection, Mr. Taft is in close touch with the administration of the Taft Museum, the former home of Mr. and Mrs. Charles P. Taft, which after being renovated and fireproofed is to house the superb collection of paintings by the Old Masters, ceramics, enamels and other art objects collected by Mr. and Mrs. Charles P. Taft. In view of his broad sympathy for all the arts, and the family interest in the collection and preservation for public instruction and enjoyment of paintings and decorative arts, it is particularly fitting that Mr. Taft should be a member also of the board of the Museum Association.

## New Additions Made to Free List of English Art Imports

British art dealers have been greatly concerned to secure more favorable legislation regarding the free admission of works of art, and there has been general satisfaction over the new additions to the Free List, under the Import Duties Act of 1932, which were made in July. The following editorial commentary, from the *London Art Trades Journal*, provides an excellent summary of the problems involved:

On the night of July 12 a white paper was published sustaining an order from the Grand Jury for the addition to the Free List of "Paintings, Drawings and Museum Specimens and Exhibits." This is not all that the trade, or even the Royal Academy, want, since it contains no reference to engravings as original works, but it is at least a move in the right direction.

The Committee's method of dealing with imports that come in under the general term "works of art" is distinctly ingenious, and the members responsible deserve congratulation. Unlike most of the foreign customs authorities, they have not attempted to devise any definition of the term, but have contented themselves by recommending the exemption of "(i) certain clearly definable works of art" (by which apparently they mean and include Paintings and Drawings only) "even when imported for private exhibition or for sale; and the exemption of (ii) all objects of whatsoever kind consigned as exhibits or specimens to

any approved gallery or museum or other similar institution." It will readily be seen that this method calls for no workable definition for a "work of art" and removes all possibility of dispute over what is or what is not a work of art for customs purposes. In other countries (in the U. S. A. in particular) this point has necessitated the employment of staffs of fine art experts by the customs, and when these differed from the Importers and their experts expensive lawsuits lasting many days were often the result. As regards (ii) the Committee suggest that the Standing Commission on Museums and Galleries and the Royal Society should advise the Treasury in regard to the approval of institutions for the purposes of the exemption. It is a matter for considerable regret, however, that Trade galleries should not be eligible for inclusion among these "approved institutions." This is another omission that must be righted later on.

In their report the Committee mentions (presumably in part justification for the action they have taken) that printed books and music are already included in the Free List. "There is good ground," it says, "for adding paintings and drawings. The exemption will cover the work of British artists and students who travel abroad and send back their own pictures or bring back material for pictures in the form of sketches. At the same time it will be of advantage to our re-export trade.

## WORK ON MURALS BEGUN BY RIVERA

DETROIT.—Late in July, the great Mexican artist, Diego Rivera, began work on the mural at the Detroit Institute of Arts, his subject being the Industrial Age, as exemplified by Detroit and the automobile. The composition will thus have a double theme—the conquest of time and space and chemistry's prolonging of life. At the tops of the spacious walls the artist will depict the four great nations who have produced the raw materials that go to make the steel of the industrial age—the Indian digging iron ore; the negro, mining coal; the white man, procuring limestone, and the yellow race, gathering sand. Directly underneath these figures, in the narrower architectural units of the wall, there will be a design built up of the various ores which, in Rivera's conception, typify the races themselves. The fertility of the soil forms the subject of two other panels, in which there are two female figures, one holding wheat, another fruit.

The processes of iron and steel manufacture are to be depicted on yet another wall, while the natural resources of the tropics will also be shown. In addition to the automobile, the airplane industry will naturally be featured in the great murals.

A photographic staff, employed by Edsel Ford, is taking several feet of film daily while Rivera and his assistant, Clifford Wright of California, are at work. The films, which will constitute a true record of how frescoes are made, will be shown in museums and schools here and in Mexico.

## Vincennes' History Is Shown in Art Display at Louvre

PARIS.—The retrospective exposition of the Château of Vincennes, arranged by André Hurtet at the Pavillon de Marsan of the Louvre, will remain on view until October 20, reports *The New York Herald* of Paris.

Chronologically arranged, the exhibition traces the growth of the Vincennes domain from the XIIIth century through those historical periods in which the château occupied a prominent military position to the present time when it serves as a fort, arsenal and barracks.

Begun in 1164 by Louis VII, the Château of Vincennes has been more than once rebuilt. The first part of the exhibition shows the inception of the château, its construction and the addition of the chapel, an imitation of the Sainte Chapelle in Paris, begun by Charles V, and continued by Charles VI, and Francis I.

The military glory of Vincennes through several centuries of sieges and battles is clearly depicted in the assembled paintings and designs. Of particular interest are the XIXth century exhibits dating from the time of the capture of the Duc d'Enghien.

One section is devoted to samples of the manufacture of porcelain carried on in Vincennes from 1738 to 1755. Another wall is devoted to pictures of the Vincennes château as it has figured in the historical motion pictures of recent years.

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## Calendar of Exhibitions in New York

- Ackerman Galleries, 50 East 57th Street—**Old English coaching prints.
- American Folk Art Gallery, 113 West 13th Street—**Early American paintings, etc. (Open by appointment).
- American Woman's Association, 353 West 57th Street—**Summer show of paintings in oil, including circulating entries, to Oct. 1.
- Arden Gallery, 460 Park Avenue—**Garden furniture, sculpture and accessories.
- Art Center, 45 East 56th Street—**Work by members of the N. Y. Society of Craftsmen. The Designers and Industry (an exhibition of art and industry), to October 1.
- Averell House, 142 East 53rd Street—**Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass, and art for gardens.
- Babeoek Art Galleries, 5 East 57th St.—**Paintings, water colors and etchings by American artists.
- Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—**The Stephan von Auspitz collection.
- Balzac Galleries, 449 Park Avenue—**Paintings by modern French and American artists.
- Baron Freedman Studios, 223 East 50th St.—**Summer exhibit of painted tapestries and draperies.
- Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.
- Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—**Old masters.
- Bourgeois Galleries, 123 East 57th Street—**Old and modern paintings.
- Brooklyn Museum, Eastern Parkway, Brooklyn—**Special exhibition of Egyptian art. Summer exhibition of paintings, sculpture and drawings, memorial exhibition of work by the late Edward I. R. Jennings and group exhibition by Chicago painters (circulated by the American Federation of Arts), watercolors by Signor and Signorina Carlandi, to October 3; XVIIIth century bed spreads, to Sept. 1. Paintings by James Chaplin.
- Brownell-Lambertson Galleries, 106 East 57th Street—**Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.
- Brunner Gallery, 55 East 57th Street—**Antique works of art.
- Bucher Galleries, 485 Madison Avenue—**Antiques, tapestries and objects of art.
- Butler Galleries, 116 East 57th Street—**Paintings "suitable for decoration."
- Caz-Delbo Galleries, 561 Madison Avenue—**Color reproductions of masterpieces of modern French painting.
- Ralph M. Chait, 600 Madison Avenue—**Important Chinese porcelains.
- Charles of London, 52 East 57th Street—**Paintings, tapestries and works of art.
- Cheshire Gallery, Chrysler Building—**Retrospective show of the past season's activities.
- Amy Richards Colton, 541 Madison Avenue—**Garden and porch furniture, etc.
- Columbia University, Philosophy Hall—**Paintings and sculpture by nine American artists.
- Commodore Hotel, Grand Central Station—**Four portraits of Washington never exhibited before.
- Daniel Gallery, 600 Madison Avenue—**American paintings.
- Decorators' Club, 745 Fifth Avenue—**Photographs and sketches of interiors by members of the club, to Sept. 30.
- Delphe Studios, 9 East 57th Street—**Summer show of American and Mexican paintings.
- Demotte, Inc., 25 East 78th Street—**Romanesque, Gothic and classical works of art; modern paintings.
- Herbert J. Devine, 42 East 57th Street—**Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.
- Downtown Gallery, 113 West 13th Street—**Paintings by American artists until October 1.
- A. S. Drey, 680 Fifth Avenue—**Paintings by old masters and works of art.
- Dudensing Galleries, 5 East 57th Street—**Paintings by American contemporaries and a mixed XIXth century group.
- Durand-Ruel Galleries, 12 East 57th St.—**Summer exhibition of modern French paintings.
- Durlacher Brothers, 670 Fifth Avenue—**Old masters and antique works of art.
- Ehrlich Galleries, 36 East 57th Street—**Garden furniture and accessories, and paintings by old masters.
- Eighth Street Gallery, 61 West 8th Street—**Fourth group show of the season until August 21.
- Ferragil Galleries, 63 East 57th Street—**Summer exhibition of portraits, landscapes, etchings, engravings, etc., and garden sculpture.
- Gallery of Living Art, 100 Washington Square East—**Permanent exhibition of progressive XXth century artists.
- Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**9th Annual Founders' exhibition; water colours by Joseph Pennell; lithographs by Stow Wengenroth; etchings by Childe Hassam and others; colored wood cuts by Gustave Baumann; "Dialectics" by Maude Phelps Hutchins to August 28; monotypes by Seth Hoffman and prints by Arthur B. Davis, John E. Costigan, George Tobin, Alfred Huttly and Margaret Law through September.
- G. R. D. Studio, 58 West 55th Street—**Summer exhibition of paintings, watercolors and drawings selected from the permanent collection.
- Grant Studios, 114 Remsen St., Brooklyn—**"Thumb box" sketches by Ernest Meyer.
- Harlow, McDonald Co., 667 Fifth Ave.—**Prints by old and modern masters.
- Marie Harriman Gallery, 61 East 57th Street—**Summer show of work by Alexander Byer, George Picken, Thomas Donnelly, Fuller Potter, Jr., and Frank di Gioia.
- P. Jackson Higgs, 32 East 57th Street—**Old masters from the XIVth until the XIXth century.
- Edouard Jonas de Paris, 9 East 56th St.—**French XVIIIth century furniture, etc., "primitive" paintings and paintings of the XVIIIth century French and English schools.
- Jones and Irvin, 15 East 57th Street—**Decorations by Allen Saalburg.
- L'Elan, Inc., 1 East 53rd Street—**Modern interior decorations.
- Kennedy Galleries, 785 Fifth Avenue—**Prints by old and modern masters.
- Keppel Galleries, 16 East 57th Street—**Prints by old and modern masters.
- Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—**Prints by old and modern masters.
- Kleinberger Galleries, 12 East 54th St.—**Old masters.
- Knoedler Galleries, 14 East 57th Street—**An exhibition of selected prints of six centuries, until September 30.
- Kraushaar Galleries, 680 Fifth Avenue—**Summer exhibition of paintings and watercolors by leading American artists, through August and early September.
- Laco Studios, Chrysler Bldg.—**Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.
- J. Leger & Son, 695 Fifth Avenue—**XVIIIth century English portraits and landscapes.
- John Levy Galleries, 1 East 57th Street—**Paintings of the Barbizon School, XVIIIth century English portraits and the most recent paintings by Iwan Choultsie.
- Julien Levy Gallery, 602 Madison Avenue—**Modern photography.
- Macbeth Gallery, 15 East 57th Street—**Summer exhibition of paintings by American artists.
- Macy Galleries, 34th Street and Sixth Avenue—**Exhibition to celebrate the Washington Bicentenary. Contemporary art.
- Metropolitan Galleries, 730 Fifth Avenue—**Paintings by old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Ave.—**Prints (selected masterpieces), European printed fabrics of the XIXth century, through Oct. 2. Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27. Etchings in the Netherlands (XVIIIth and XIXth centuries). Taste of today in masterpieces of paintings before 1900, through Oct. 2. Embroidered and lace handkerchiefs.
- Midtown Galleries, 559 Fifth Avenue—**Print show by members of the cooperative group through September 2.
- Milch Galleries, 108 West 57th Street—**Summer show of American art.
- Montross Gallery, 785 Fifth Avenue—**Paintings by American artists.
- Museum of the City of New York, Fifth Avenue at 104th Street—**Historical exhibits relating to New York City.
- Museum of Modern Art, 11 West 53rd St.—**Survey of modern painting in color reproductions to September 30.
- Museum of Science and Industry, 220 East 42nd Street—**Industrial subjects by Gerit A. Beneker.
- National Arts Club, Gramercy Park—**Members' summer exhibition of small paintings.
- Newark Museum, Newark, N. J.—**The Jaehne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Sundays, Mondays and holidays. Sculpture (in court). Work by members of the Junior Museum Club.
- New York Historical Society, 170 Central Park West (76th Street)—**Exhibition of Washingtoniana, throughout 1932. Old American portraits.
- Newhouse Galleries, 578 Madison Avenue—**Old masters and contemporaneous art.
- New York Public Library, 476 Fifth Ave.—**Early views of American cities. Chiaroscuro prints through four centuries and recent additions to the print department, until Dec. 1.
- Frank Partridge, 6 West 56th Street—**Old English furniture. Chinese porcelains and paneled rooms.
- Pynson Printers, Inc., 229 West 43rd Street—**Summer exhibition of work done by the Pynson Printers over a period of ten years.
- Frank K. M. Rehn, 683 Fifth Avenue—**Summer exhibition of paintings and watercolors by American artists.
- Reinhardt Galleries, 730 Fifth Avenue—**Old masters. Contemporaneous French and American paintings.
- Robertson-Deschamps Gallery, 415 Madison Avenue—**Ceramics by R. Struck.
- James Robinson, 731 Fifth Avenue—**Exhibition of old English silver, Sheffield plate and English furniture.
- Roerich Museum, 310 Riverside Drive—**Contemporary German prints from the collection of Erich Cohen.
- Schultheis Galleries, 142 Fulton Street—**Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue—**Etchings by American and European artists, paintings of clipper ships, etc.
- Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—**XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).
- Messrs. Arnold Seligmann, Key & Co., Inc., 11 East 52nd St.—**Works of art.
- Jacques Seligmann Galleries, 3 East 51st Street—**Special summer exhibition of paintings, until August 15.
- Silberman Gallery, 133 East 57th Street—**Paintings, art objects and furniture.
- Stair and Andrew, 71 East 57th Street—**Special exhibition of XVIIIth century cabinets, bookcases and secretaries.
- Marie Sterner, 9 East 57th Street—**Summer exhibition of work by American artists.
- St. Moritz Hotel, 6th Avenue and 59th Street—**Studies of children and photographs by Sylvia Salmi.
- Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—**Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian.)
- Three Arts Club, 340 West 85th Street—**Summer exhibition of flowers by S. A. Tucker, Carle Blenner, Jane Peterson, A. H. Maurer, Antoinette Dwight, Vigna and Eleanor Kissel.
- Valentine Gallery of Modern Art, 69 East 57th Street—**Summer exhibition of French and American paintings.
- Van Diemen Galleries, 21 East 57th St.—**Paintings by old masters.
- Vernay Galleries, 19 East 54th Street—**Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.
- Wanamaker Gallery, au Quatrieme, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.
- Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—**Antiques and objets d'art.
- Wells, 32 East 57th Street—**Early Chinese art.
- Weyhe Gallery, 794 Lexington Avenue—**Group show of prints by American artists.
- Whitney Museum of American Art, 10 West 8th Street—**Closed during August.
- Margery Sill Wickware, 38 East 57th Street—**Murals by Bianca Todd.
- Wildenstein Galleries, 647 Fifth Avenue—**Old and modern paintings.
- Women's City Club, 22 Park Avenue—**Paintings by Mary Cecil Allen, to Oct. 7.
- Yamanaka Galleries, 680 Fifth Avenue—**Omi-ye prints.
- Howard Young Galleries, 634 Fifth Ave.—**Closed during July and August.
- Zborowski Gallery, 460 Park Avenue (at 57th Street)—**Closed for the summer.

### FOREIGN AUCTION CALENDAR

- LUCERNE**  
Galerie Fischer  
August 25-26—The collection of the late Dr. Burgers, Malagny Castle near Geneva. French and Tuscan furniture, tapestries of 15th-18th centuries; pictures; Oriental art.  
September 6, 7—Arms and armor from the collection of the Counts of Erbach; antiquities, sculpture.
- MILAN**  
Ulrico Hoepli  
August 16—Pastels by Segantini; autographed books.

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## OUT OF TOWN NOTES

## BUFFALO

The Albright Art Gallery in Buffalo has chosen the celebration of the city's first centennial for an initial showing of Primitive American art. In addition to fine examples of Buffalo folk art from the permanent collection of the Historical Society, the exhibition has been so arranged and chosen as to give an idea of the wide range and extensive variations in this field as a whole. The paintings have come from the Whitney Museum of American Art, New York, the Folk Art Gallery in New York, and the Newark Museum. The Folk sculpture is exclusively from the Folk Art Gallery. Two paintings by Ralph Earle, portraits of Colonel William Taylor and Mrs. Taylor, which have been lent by Knoedler, Inc., are rather aloof in their masterly handling and beauty.

Among the forty canvases from the Whitney Museum are portraits and landscapes of superb quality, among them being the charming Washington and Coryell's Ferry scenes by Joseph Pickett. Also notable is the "Portrait of a Girl in Blue" from the Robert Laurent collection, lent by the American Folk Art Gallery and "The Peaceable Kingdom" by Edward Hicks.

## CLEVELAND

The twelfth exhibition of contemporary American oil painting was opened at the Cleveland Museum on June 9. Ninety paintings, including thirty by local artists, are on view, selections having been made with an eye to affording a general survey of present day trends in American painting. Among the out-of-town artists represented are Gifford Beal, Hugh H. Breckenridge, Charles E. Burchfield, Bryson Burroughs, John Carroll, James Chapin, Guy Pene du Bois, George (Pop) Hart, Charles Hopkinson, Edward Hopper, Bernard Karfol, Rockwell Kent, Georgina Klitgaard, Leon Kroll, Luigi Lucioni, Henry Lee McFee, Georgia O'Keeffe, Katherine Schmidt, and Maurice Sterne.

Emil Ganso's wood engraving "At the Sea Shore" has been chosen by The Print Club of Cleveland as its 1932 publication.

## OMAHA

The group of forty-one color prints included in the summer print show at the Joslyn Memorial, includes a most interesting variety ranging from the older types of the Meiji period to the delightful works of contemporary Japanese artists. The strength of Shunko's "Man with a Sword" may be compared with Utamaro's dainty female figures of Hiroshige's lovely nature patterns. Among the outstanding exhibits are an idyllic scene by Koryusai; Utamaro's depictions of women; a seascape with view of Fuji by Hokusai, and Kunisada's "Portrait of Hiroshige." Two lovely designs by Shoson and a "View of Fuji" by Yoshida are attractive examples of contemporary work.

## NEWPORT

An unusual loan exhibition of furniture, paintings and other art objects, all dating back to the days of George Washington, was opened on June 10 at the Cushing Memorial Building of the Newport Art Association. All of the articles have been lent by members of the association, including a number of the summer residents.

## CINCINNATI

The Cincinnati Art Museum is holding during the summer months an unusually interesting list of exhibitions. Outstanding is the collection of Miss Mary Hanna which includes such interesting paintings as "Waterloo Bridge" by Constable, "View on the Banks of the Maas" by Cuyp, "Returning from Market" by Gainsborough, "Fisher Girl" by Frans Hals, "Water Mill" by Hobbema, "Game of Skittles" by De Hoogh, "Titus Rembrandt" by Maes, "The Leslie Boy" by Raeburn, "Mrs. Carnac" by Reynolds and "Scene in Westphalia" by Ruysdael. Numerous other paintings and pastels from the Dutch, English and French schools complete the group of twenty-eight works.

An exhibition of prints by Toulouse-Lautrec from the collection of Dr. Allyn C. Poole of Cincinnati includes many rare examples of both lithographs and dry-points. Some of the rarer ones were shown at the Toulouse-Lautrec exhibition in Chicago and will later go to San Francisco for similar showing. Drawings from the museum collection will also be on display in the Print Rooms during the summer.

An exhibition of paintings by Cincinnati artists will be another feature of the season.

The museum has also placed on exhibition a group of paintings which has been bequeathed to the permanent collections by Walter J. Wichgar, a former resident. Twelve small but well selected examples of the work of Frank Duveneck, Twachtman, Inness, Elihu Vedder, Robert Blum, Thomas Dewing, William Morris Hunt, William Keith and Louis Ritter, thus form an interesting addition to the museum's American group.

## SAN FRANCISCO

A number of interesting exhibitions are on view at the M. H. de Young Museum during the summer months. In the work of Robert F. Duryea, who shows craftsmanship in bronze, brass and iron, there is an interesting wedding of art and utility, such articles as garden hydrants, door stops, radiator caps, etc., being included among his productions.

The Wynkoop collection of Hiroshige prints comprising the "100 Views of Yedo" will remain on view through September 15th.

Director Rollins has organized a new exhibition which he expects to have every year hereafter under the title of the Annual Summer Exhibition of Paintings by California Artists. This show opened on July 15th and continued for six weeks. The artists represented were all invited and the first show includes thirty canvases from Northern California and thirty from Southern California. Following the exhibition here, the paintings will be shown at the Los Angeles Art Museum.

## MINNEAPOLIS

Two of the last minute furnishing happily acquired for the Queen Anne room presented to the Institute by Mrs. John Washburn and Miss Elisabeth Washburn are a pair of interesting XVIIIth century lanterns and a Queen Anne clock. The lanterns, which are representative of a comparatively rare type, have shaped walnut frames decorated with gilt mouldings, and are glassed so that the light cannot be obstructed from any position.

Petition Meeting  
Of Antique Silver  
Importers Urged

"In connection with importations of antique silver, there has recently developed a question which should be given very serious attention by importers," writes Mr. Jacques Friedenberg of the Hudson Forwarding & Shipping Co.

"Readers of THE ART NEWS are no doubt familiar with the request originally filed by the Silversmiths Guild with the Secretary of the Treasury at Washington, D. C., for information as to the names of importers, dates and numbers of entries covering importations of antique silver, so that they could file a protest with the Collector of Customs, claiming antique silver, created for utilitarian purposes, should be subject to assessment of duty, and which protest to the Collector of Customs would be referred to and heard in the U. S. Customs Court.

"The Secretary of the Treasury, through the Collector of Customs, furnished the Silversmiths Guild with the necessary information, enabling them to file a protest on Customs entries that were liquidated. The time allowed for filing of protest against liquidation of entry is sixty days from the date of liquidation. This sixty day period expired, and no protest was filed by the Silversmiths Guild, and the reason given was published in the New York *Journal of Commerce* under date of August 3rd, 1932, which we herewith quote in part:

"Although importers have not yet received word from the Customs Bureau of the Treasury Department in reply to inquiries as to the workings of Section 517 in the tariff, officials here have been advised in effect that domestic interests are not restricted to a definite time within which they must file a protest, once they have lodged complaint against a rate of duty or value fixed for an imported article. Question has arisen because the Silversmiths Guild of America failed to take action, after having been notified that free entry had been accorded articles of silver contrary to its claim that because of utilitarian value, they should be dutiable.

"The bureau states that the guild is not satisfied with the importations cited as test cases, and that it intends to wait until a shipment is cleared which agrees with its views as being suited for protest. This means that the guild may act at any time it desires, and all imports of silver after April 24, when its complaint was filed, will be subject to the outcome."

"The above statement and action by the Customs Bureau creates an uncertainty as to the dutiable status of imported antique silver, and apparently, the Silversmiths Guild can file a protest at a time to suit their convenience which may be indefinite, and such protest, if favorably decided by the U. S. Customs Court, would be retroactive on all antique silver imported from April 24, 1932. The Customs Bureau at Washington apparently construes the tariff as placing no limitation of time within which action must be taken by the protestants.

"It is therefore urgent that a meeting of silver importers be held at an early date, through the medium of the Antique and Decorative Arts League, Inc., of New York, for the purpose of petitioning the Customs Bureau at Washington that only entries made after a protest is actually filed by the Silversmiths Guild should be subject to the decision of the U. S. Customs Court."

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